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stage for the first time I know no better general guide than one of these toys. It is not supposed that he will take it for an arbitrary model for his work, but the divisions of the stage from the proscenium to the back scene are so clearly suggested that his intelligence will enable him to add indefinitely to the hints it will convey. The stage must be constructed to conform to whatever room can be appropriated to the performance, and will be high or low, broad or narrow, as space permits. But the divisions of the stage will remain the same. There must be a proscenium, and drops, and wings and borders, and the number of the latter will be decided by the depth of the stage. But no matter how large or small the stage is, it will have to conform in its degree to that of the largest theatre, and its scenic effects will have to be secured by a use of the same material and on the same plan. JOSEPH F. CLARE.

*(To be continued.)*

### *COSTUME CLASSES.*

ONE of the most interesting and effective branches of modern art study is afforded by the costume class. It is essentially a product of our day, and it has the advantage over most new fashions of being founded on common-sense requirements. It promotes, at the same time, the study of the human figure, and that feeling for the picturesque which should be inseparable from serious art study. A weekly meeting for costume drawing should be a feature of every working art club. It will be found that it lends delightful variety to the regular course of study, and by its very novelty will arouse a special desire to profit by it. The classes in costume at our art schools are among those which command the largest attendance, and the result would be the same, probably, in any art club where they might be introduced. The most practical way to organize a costume class would be to appoint a committee of two or three members, empowered to select costumes and engage models. The former can be obtained from any costumer for a trifling rental. Where no costumer is accessible they can be made of cheap materials after readily obtainable plates. The good taste of the committee must be relied upon to provide dresses of interest and, at any rate, approximate correctness. As for models, if the proper persons cannot be hired, either the members of the club should be called on to serve in rotation or a lay figure should be procured. The human model should, however, be always employed in preference, for it conveys a lesson in vitality as well as in drapery and color. Studies in the costume class may be made in color or black or white. In the art schools of this city sketches are generally made in oil or water-colors, thus aiding the pupil in the study of color and technique while he is cultivating a sense for the picturesque.

### *DRAWING WITH THE LEAD-PENCIL.*

FOR serious use in the study of outline and form on a moderate scale no tool has been devised which can supplant the lead-pencil. With its aid the student and the artist can meet the exactions of any subject; can translate its subtlest details and suggest its broadest effects. The only objection to the graphite is, that it is not capable of imparting the strength in color of crayon or charcoal. But it can give delicate gradations in handling, possible with neither of the others, and if, in its result, it lacks their vigor, it retains a certain charm and daintiness peculiarly its own. Pencil-drawing has gone out of fashion of late years for exhibition work, having been supplanted by black and white oils and gouaches, and broad and powerful cartoons in charcoal and crayon. But the artist who knows the use of memoranda and suggestions, cultivates it as much as ever. Its value for sketching and for studies from nature on a moderate scale can hardly be overestimated. The finest detail is within the reach of its point, and the broadest effect can be suggested by it. Where studies on a large scale are possible, the crayon and the coal fulfil their mission, but the rough character of these materials is a barrier to their utility for minuter work. If the lead-pencil does not produce the most effective and striking pictures it does produce the most complete and valuable foundations for pictures. It is by knowing all that there is in your subject that you know what to discard in your picture, and of all the means ingenuity has contrived to make the fixing of artistic knowledge possible, the lead-pencil is the best.

### *PASTEL PAINTING.*

AT a meeting of the Ladies' Art Association, Mlle. E. Potin read a paper on painting in pastel, in which she excels both in practice and as a teacher. She said:

"As an artist I have tried all kinds of painting, and have convinced myself that for portraits and simple studies pastel is the quickest medium for producing brilliant effects of color. But in order to attain this result one must have a paper of such a texture that the crayon not only will remain upon it but will, so to speak, fasten itself upon it and incorporate itself with it. A paper with a woolly surface is best to give the modelling, but it produces a somewhat rough result. This effect is appreciated by connoisseurs, it being at a certain distance infinitely more vigorous than could be produced upon a smooth surface. If pastel is much rubbed, as it is likely to be if it is used on smooth paper, it becomes muddy, thus losing the chief charm of brightness.

"THE HEADSMAN."

PEN DRAWING BY C. GILBERT. AFTER A STUDY BY GUSTAVE MOREAU FOR HIS PICTURE "SALOME."

I suppose what has hindered the popularity of pastel painting is the perishable character attributed to it, and not altogether without reason. As to its fading quickly, as I have often heard said to be the case, that is absolutely an error. The pastels of Latour, Rosalba, Chardin, Prud'hon and others in the Louvre, and, indeed, all the best-known pastel portraits of the last century, are striking proofs of the fallacy of such an impression. They still preserve their original brilliance and freshness. How many portraits, I wonder, painted in oils at the same period have become blackened, smoky and cracked? The real drawback to the more general use of the medium is the necessity of protecting the pictures by putting them under glass to keep away the dust. It is not possible for one, as it is, to preserve one's pastel sketches and studies by keeping them in a portfolio, or even by shutting them up in a box until required. In the use of charcoal, which is very perishable, we have a fixative. Why should not something of the kind be used for pastel? I have been making experiments in this direction and will soon be able to exhibit at my studio unglazed pastels, with all their freshness intact, which need dread neither dust nor an encounter with the feather duster.

There are many students unskilful in managing a brush who imagine that with a few colored crayons it will be easier for them to succeed in making a good portrait. They mingle all the colors together, rub as hard as the paper will permit them, and produce, as a result, muddy and brick-colored flesh tints, tones without transparency, and a surface as smooth as a cake of soap. So many portraits have been executed in this country after this fashion that the reputation of pastel has really been killed here before its birth.

The artist who understands the way to go to work—how to combine his colors—puts in boldly the first layers—the chief masses—which he rubs in carefully in such a way as to produce a tone that will harmonize with the higher lights and stronger shadows which are put on afterwards. Pastels can give just as warm tints as oils, and represent flesh perfectly; but to produce these one must understand how to manipulate them. When pastel is better understood it will be more highly appreciated, and will take its proper rank among the various kinds of painting."

## Art Hints and Notes.

A NEW canvas well rubbed down with pumice stone and turpentine, affords a surface as smooth and even as any panel, and is much better to paint upon. The colors take fast hold and, if they dry in, they can readily be brought out by varnishing. On a panel they remain upon the surface, and, except under the most skilful hands, they are likely to acquire a certain hardness of outline unnatural and unpleasing.

* * *

MAROON or old gold Canton flannel makes an admirable wall covering to hang pictures against. Either harmonizes with any colors, and, even when dim with dust and age, is still in keeping with the objects it sets off. The material is so cheap that it costs little more to cover a wall than to paint it, and the effect is much more desirable. It is, however, very inflammable, so beware how you use it near a gas-jet, and remember the danger of a stray spark from a pipe or cigarette.

* * *

ONE visit never allows time to do justice to an exhibition of any magnitude. Spend the first day with the most striking pictures, and when you get home jot down all that you remember clearly. On the second visit, you will probably be astonished to find how many works of merit you overlooked, and the third will still add to the list. A hasty judgment is as unjust to an exhibition as to a single picture. You have no right to judge until you have seen all there is to be seen.

* * *

A PICTURE, like a book, must be read. You may form a general idea by skimming it, but its beauties will not reveal themselves to you without research.

* * *

PRETTY wall decorations for the home are portraits in low relief of members of the family. They may be modelled after photographs, or from life, in wax, and copies may be taken at little expense by any cast-maker.

In time, the plaster panels become both curious and valuable. When made with any skill at all, they have an original and artistic quality, impossible to even the best of photographs.

* * *

IT is just as easy to keep your drawings in one portfolio, your engravings in another, and your photographs in another as to throw them indiscriminately together and wear out your patience whenever you wish to find anything.

* * *

EXHIBITION catalogues, illustrated and otherwise, will always be found an interesting part of an artistic library, and in time a valuable part of any collection of books. Save your catalogues. Like old play-bills, they form a delightful record of the past.

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IF an engraving you wish to frame is harsh in its raw contrast of black and white, tack it on the wall for a few days. The exposure will tone it down without harm.

* * *

THE critic, Paul de Saint Victor, of whom Victor Hugo said that he combined the science of an Assyrian sage with the courtesy of a French chevalier, is remembered by Paul Eudel as a cold and haughty being, with a Bourbon nose, a mustache à la régence, and the air of an old émigré. He was a very middling sort of an amateur, he thinks. "What is the use," he asks, "of wasting time in describing Japanese carvings, pottery of Satsuma, cabinets in aventurine lacquer, étagères in iron-wood," and so forth? It is a collection like that of "monsieur tout le monde." But we know that, as a rule, there is little love between two of a trade, and that a collector who has his specialty is the last man to appreciate that which it does not include. M. Eudel, being interested in European bric-à-brac exclusively, can see no good in anything Japanese.

* * *

OUTDOOR charcoal sketches from nature may be conveniently made by having a number of sheets of regular charcoal paper stretched on a light strainer, which may be carried in the hand. A box of charcoal and a vaporizer for spraying the face of the drawing with fixative, or a bottle of fixative and a sponge, can be carried in one's pockets. When the drawing is finished, run a knife along the edges, cut it from the strainer, spray it, and leave it to dry. The vaporizer is more convenient to handle than the sponge, the use of which requires some one to hold the drawing for you while you apply the fixative to the back.

* * *

STUDY a great man's sketches as much as you choose, but do not copy them. Copy his best work if you will, by sketching in your own way.

* * *

DO not be afraid of soiling your fingers as long as your work remains clean. The best artists are often the most slovenly, because, when they are painting, they think of their pictures, not themselves.

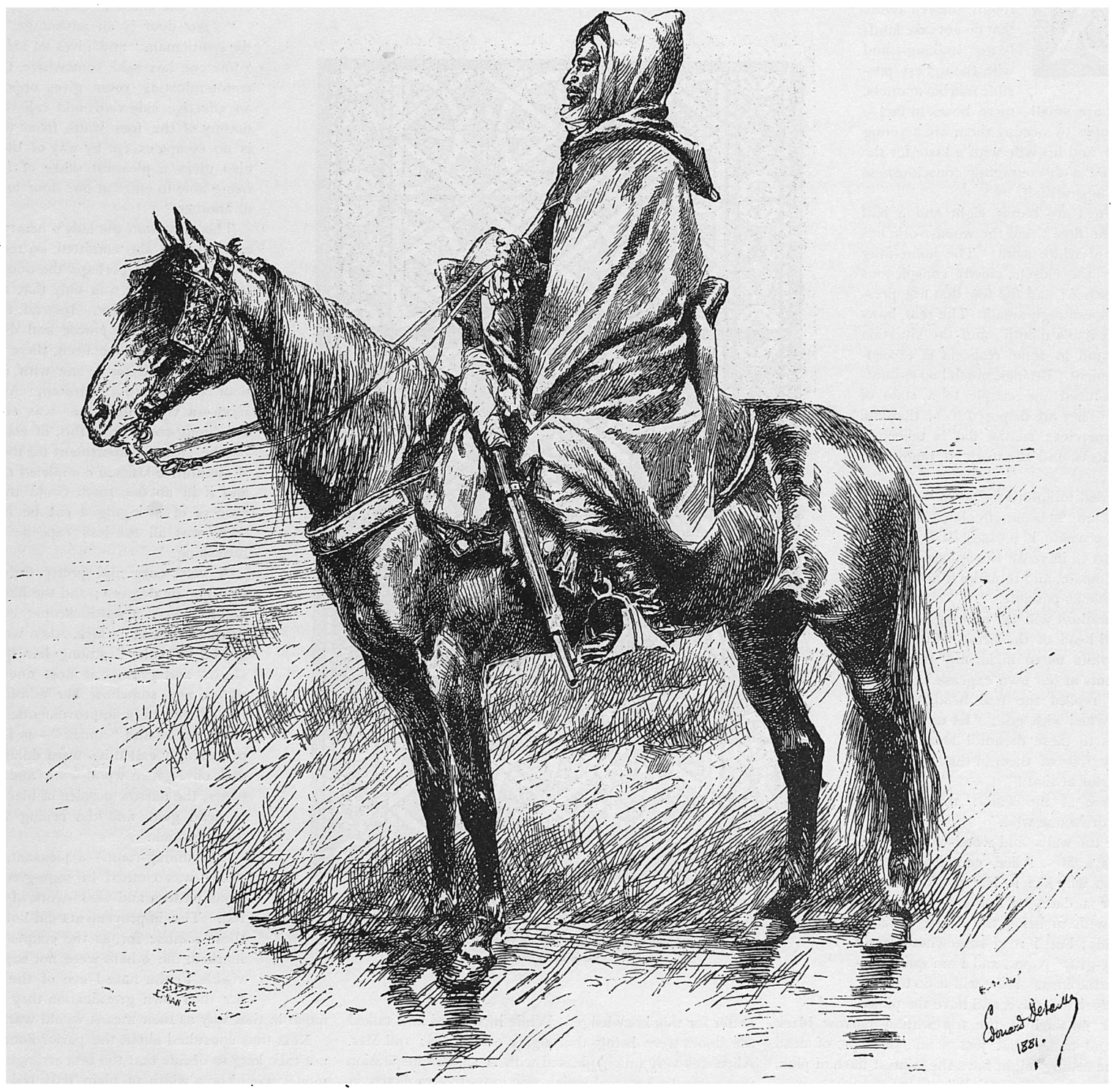
* * *

MUNKACSY'S method of painting, as described to me by one of his pupils, both explains the harmonious quality which characterizes his pictures and their tendency to darken with age. The medium he uses is a mixture of bitumen and oil. The effect of this is to give all his colors uniformity of tone, but eventually at the expense of their brilliancy inseparable from the indiscriminate use of bitumen. On the principle that any method an artist chooses to adopt to secure a good result is permissible, Munkacsy's way of working might be condoned, but the fact that the results he secures are not permanent, and that he must have found this out long ago, suggests that, by adhering to a fatal practice in his art he is not doing himself the justice that his great talents deserve, to say nothing of his obligations to those who pay big prices for his pictures.

* * *

IF you cannot go into the country, try sketching from the window or the housetop. The results may not be as pictorial, but you will learn quite as much. It is the rendering of the subject, not the beauty of the subject itself, which teaches you your lesson, and though one does well to select the most interesting material to be found, you will, if you sincerely love your work, be able to interest yourself in any subject you may attempt to portray.

ARTIST.




"A WARRIOR OF TUNIS." SKETCH BY EDOUARD DETAILLE.